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ART CENTRES

No. 3 is an unusually fine specimen of the earlier period. The design of the great tree (which in this case springs from a very inadequate foundation of little brown mounds) repeats itself at intervals across the curtain. The colouring of this delightful example is much more brilliant and varied than usual, and the treatment of the design shows much more originality, both as to colour and arrangement of stitches, than is usual in work of this period.

A bible cover, also in coloured crewels on linen is a curious specimen of this work. In the centre two angels of forbidding aspect hold up

a sort of wreath, and four little figures in turbans and kilts (presumably the Evangelists) poise themselves on little hills. The usual tree, bearing all kinds of flowers, fills up the remainder of the space.

Some distinguished writers disparage the embroidery of this period and pronounce it ridiculous in design and faulty in execution. It is, however, an undoubted fact that our best and

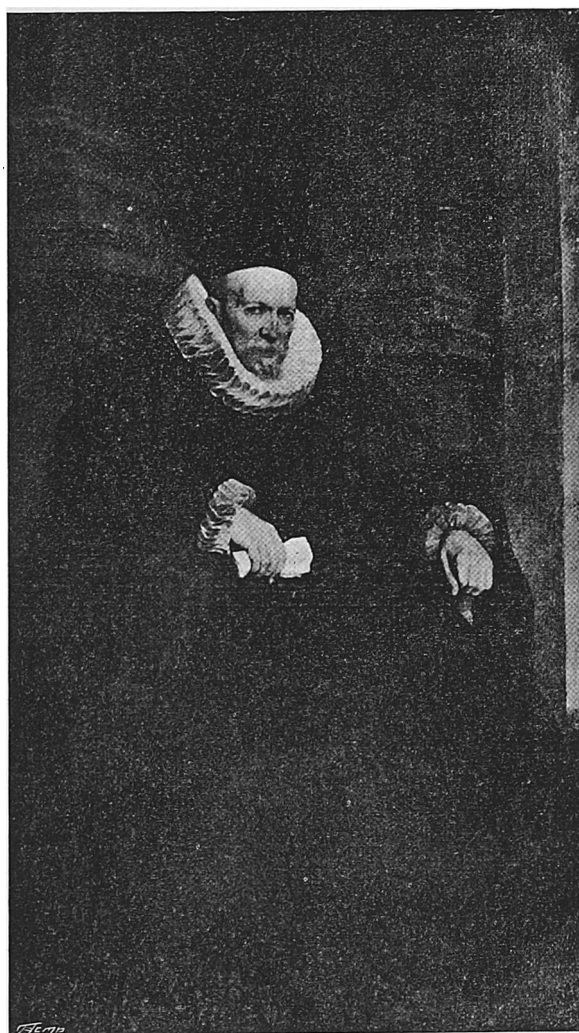
most thoughtful workers to-day can find no better inspiration than these faded and tattered remnants of the past.

ANNA M. BRACKETT.

ART CENTRES

LONDON.—
The 25th of June, 1900, will be a memorable day in the annals of art-history in England. On that day the celebrated Wallace Collection at Hertford House, Lady Wallace's munificent gift to the British nation, was for the first time opened to the public. If one wanders through the spacious rooms of the stately mansion in

Manchester Square, one cannot but feel grateful to the wise foresight which had inspired the testatrix to stipulate that the treasures bequeathed by her to the nation were to be neither divided nor incorporated with any existing collection, as this clause led to the purchase of Hertford House and to the transformation of this mansion



GENOESE SENATOR
BY VAN DYCK

(Peel Collection)

into a museum of unique beauty. Under no other conditions could this marvellous collection have been seen to greater advantage, so that the public will benefit by the separation of the Wallace bequest from the other art-collections of the Metropolis, although the Trustees of the National Gallery have lost the unique opportunity of filling out the sad gaps of the French

section which remains as incomplete as ever.

To show the importance of the new museum to art-students and to all those who are interested in art-history, we cannot do better than quote a passage from the introduction to the admirably arranged catalogue:—

'The Wallace Collection was brought to—

LONDON

gether in the main by Francis Charles, third Marquess, and Richard, fourth Marquess of Hertford. It was, however, largely added to, and in many essential respects, re-organised by the late Sir Richard Wallace, to whom it had passed by bequest. The European armoury, unique of its kind in England, is entirely his creation. The Masters of the French School of Painting of the eighteenth century, and especially Watteau, Lancret, Pater, Le Moine, Oudry, Nattier, Boucher, Fragonard, and Greuze, are represented as they are in no public or private gallery in Europe, except that of the Louvre, which is, under this head, surpassed in several important particulars by the Wallace Collection. The Italian pictures are few, but of fine quality, and include important works by Cima da Conegliano, Bernardino Luini, Andrea del Sarto, and Titian, besides interesting fragments detached from frescoes of the Lombard and other Italian Schools. A special feature of the collection is the important series of canvases by Canaletto and his School and the unsurpassed group of similar pictures by Francesco Guardi.

The works of the Spanish School include groups of paintings by Velazquez and Murillo. Among the great artists of Flanders, Rubens, Van Dyck, Cornelis de Vos, Jordaens, Gonzales Coques, Adriaan Brouwer, David Teniers the Younger, and many others are magnificently represented. Illustrating the Dutch School in its prime there

are famous canvases by Rembrandt, Frans Hals, Van der Helst, Adriaan and Isack van Ostade, Adriaan and Willem Van de Velde, Pieter de Hooch, Terborch, Metsu, Philips Wouwerman, Jacob van Ruysdael, Hobbema, Berchem, Paul Potter, Aalbert Cuyp, Jan David de Heem, Jan Baptist Weenix, Jan Weenix, Van Huysum, and many others. The English School is represented by some of the masterpieces of Reynolds

and Gainsborough, besides works by Romney, Hoppner, Lawrence, Turner, Bonington, Wilkie, Clarkson, Stanfield, David Roberts, and others. Among the celebrated French artists of the nineteenth century unrepresented in any other public gallery in London are Prud'hon, Géricault, Gros, Delacroix, Léopold Robert, Scheffer, Decamps, Marilhat, Horace Vernet, Couture, Meissonier, Paul Delaroche, Gérôme, Corot, Théodore Rousseau, Troyon, Jules Dupré, and Diaz. The collection comprises rare examples of the Italian majolica of Gubbio, Urbino, Pesaro, Castel Durante, and Caffaggiolo; Limoges and other enamels; ivories and other precious objects. The collection of Sèvres porcelain is among the

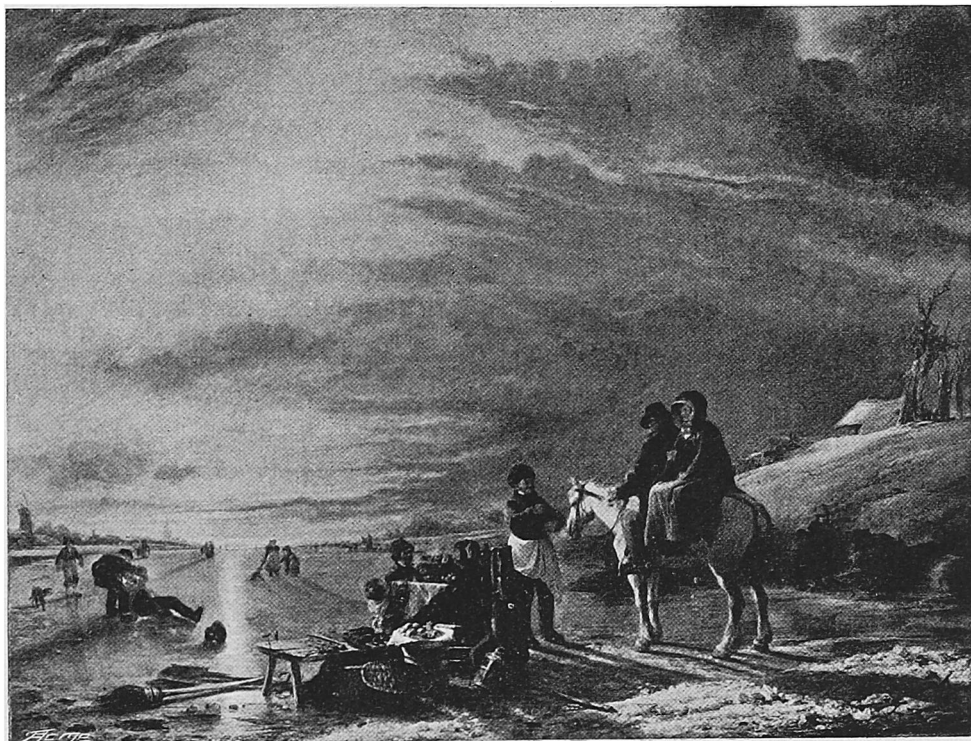


PORTRAIT OF A LADY
BY VAN DYCK

(Peel Collection)

finest in the world; it can only be paralleled with that of Her Majesty the Queen at Windsor Castle and Buckingham Palace. The collection of French snuff boxes of the eighteenth century is also exceptional. The miniatures comprise some examples by the most renowned artists of the English and foreign

ART SALES



A WINTER SCENE ON THE THAMES AT RICHMOND AND TWICKENHAM
BY W. COLLINS, R.A. (Peel Collection)

schools. The sculpture includes, besides bronzes of the sixteenth and seventeenth centuries, works of the eighteenth century by Houdon, Falconet, and others. The collection of French furniture of all kinds, of clocks, garnitures, candelabra, candlesticks, bronzes, and ornamental objects of the seventeenth and eighteenth centuries stands alone; no single collection in France or England, whether public or private, affords such opportunity for the study of this branch of decorative art.'

In spite of the general complaint about the bad influence of the war upon the picture-market, vast sums have been spent during the last month upon the acquisition of paintings by old masters, British and Foreign. The celebrated portrait of Lady Cockburn, by Sir Joshua Reynolds, which had been at the National Gallery for six years, and had then to be returned to the heirs of Lady Augusta Hamilton owing to a flaw in the will by which it was bequeathed to the nation, has now been acquired by Mr. Beit for the sum of £23,000.

A portrait of a young girl, by Romney, fetched 7,000 gns. at a recent sale at Messrs. Christie's,

whilst a landscape, by Hobbema, went for 6,200 gns. We are reproducing some of the pictures from the Peel Collection, notably the two portraits by Van Dyck, which realised £24,250; a portrait of Marie Antoinette, by Greuze, sold for 1,350 gns.; and a landscape by W. Collins, which went for 2,000 gns.

A large section of the Woman's Exhibition at Earl's Court is devoted to a display of paintings, drawings, sculpture, and applied art-objects by women-artists. No effort has been spared to make the exhibition as complete as possible, and the picture-section is certainly the most representative show of women's work that has yet been seen in the country. Where the Earl's Court Exhibition differs from the Society of Women-Painters, the '91 Arts Club, and kindred institutions, is in the large participation of foreign lady artists: France, Germany, Italy, Holland, and other countries being adequately represented.

Mrs. Jopling, Miss Florence Small, Miss Ethel Wright, Miss Anna Nordgren, Miss I. Gloag, Miss Blanche Jenkins, Mrs. Allingham, Mrs. Swynnerton and Miss Annette Elias are among

THE WOMAN'S EXHIBITION

MARIE ANTOINETTE
BY GREUZE
(Peel Collection)



the best known or the British contributors. They have all sent paintings of merit, which, however, do not call for any special comment, as they have all been seen within the last year or two on the walls of the Royal Academy or or some other important picture exhibitions. There is some good drawings of the nude in Amy Sawyer's *L'Allegro*, but it is impossible to reconcile the clay-coloured flesh with a background of butterflies in glass-mosaic. She is far more successful in the very delicate and fanciful *How the Soul came out of the Birch Tree*. Miss Beatrice Bland's landscapes are broadly handled, as is also Miss M. A. Bell's study of *Geese*.

The things sent from abroad include a portrait-group by Thérèse Schwartz, the Dutch artist, who is responsible for the magnificent *General Foubert* at last winter's Portrait Painters' Exhibition at the Grafton Gallery; a group—some very amusing paintings—by Mrs. L. Delissa Joseph; some *vibrante* studies by Mdle. M. A.

Marcotte: a few charming heads by Lucilla Marzolo Occioni, slight, but painted with great decision; and some notable canvases by Mary v. Parmentier, Mme. E. la Villette and Mme. Gilsoul. The hanging of an old master—a *Portrait of a Lady Artist by Herself*—among all these modern, and very modern, pictures is a decided mistake. To the applied art and historical sections we hope to refer next month.

PARIS.—M. Odilon Redon is showing a small collection of pastels, drawings, and oils at Messrs. Durand-Ruel's Galleries. His most characteristic work is certainly seen in the pastels and drawings, and, in fact, I could hardly discern in his paintings, which I did not know, a trace of the intensely personal touch which he possesses when he handles chalks and a pencil. The collection does not include this year any of the charcoal

PARIS



BRUNHILDE, BY ODILON REDON

drawings which first made Odilon Redon, rather erroneously, famous for an illustrator of things tortured, sinister, and strange. I am inclined to fancy that the illustrator of Flaubert's *Temptation of St. Anthony* is an artist of a much clearer and direct vision, of a temperament much more in sympathy with light and colour, than he is popularly taken to be. Perhaps the same might be found true of the writer whom he has illustrated. At any rate, whatever Flaubert may have been in literature, Redon is no wilfully artificial artist. Indeed, it would be no absurdity not to value his work at all for its philosophy. His pastels seem to me to gain more and more in an interest which is apart from what French critics would call their 'intellectuality.' *The Orpheus on the Waters*, *The Death of Buddha*, *The Temple*, in the present exhibition, all bear out this opinion. Most extraordinary effects of light are achieved in the face borne along with flowers by the stream, in

the dying figure and the brilliant stars above; in the Temple by the mysterious profile and at the foot of the columns the artist is a still more magic colourist in some studies of flowers. These really reveal unsuspected possibilities in pastel work. Perhaps the flowers are not flowers seen by the everyday eye. But they have been seen in a magic light by the artist, and the fascination which he felt he expresses so that all must feel it. The red poppies blaze, and the golden asters glisten, with a light of extraordinary splendour. The flowers may be impossible, but the luminous colour is a marvel of work in chalks. In one of the studies the vessel is as much of a wonder as the flowers which it contains. It is an extraordinary blue pot, with a long, curved, handle. Another of the vessels is more uncommon still, and the shadow of a face is revealed in it, but here the artist has overdone his vision. The glistening flowers in the blue pot form a far more com-

plete and interesting harmony of colour.

A third study of flowers is also the study of a face, curiously luminous, and like a great shining flower. The idea of these flower studies can be traced in a design for a tapestry, which, as a sketch, is a fine combination of colour and a curious design where strange faces are confused with the flowers, and which ought to work out well in the looms. Three portraits, shown in the collection, are of a different inspiration to that of the other pastels. In one, however, some of Odilon Redon's luminous flowers reappear, but the face, that of a woman, in which care has drawn soft, not hard lines, is expressed with an exactness and restrained simplicity which are not the qualities of his works in stronger colour. This is still more true of two other portraits in profile, which are exquisitely simple and in which character is rendered with the utmost depth by the fewest lines, almost by an outline.

L. J.

VIENNA

SIDEBOARD
BY A. LOOS,
VIENNA

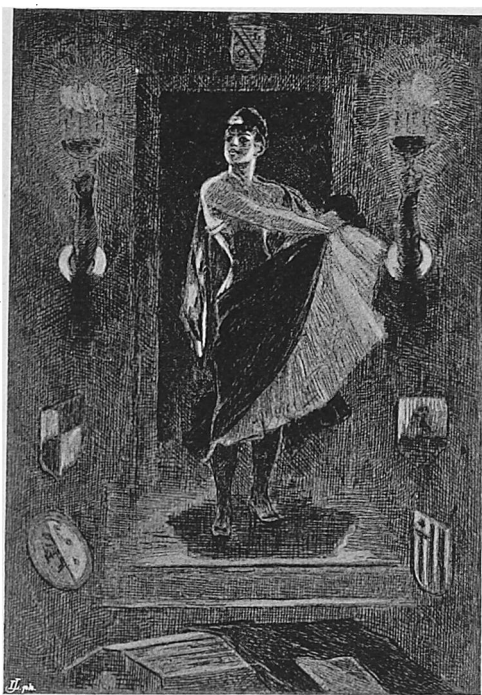


VIENNA.—Mr. Adolf Loos is a Vienna architect whose ideas, as regards art industries, are of a peculiar nature. Whilst English development is guided by the principle which is also followed by Munich and, to a certain extent, by Vienna: that Art is to permeate every object of daily use—Mr. A. Loos's principle is the clear separation of art and industry. He wishes chairs, tables, carpets, wardrobes and light fittings to be purely and essentially useful. The best chair is the one that is best to sit on. There is, he says, no other law, no other consideration for furniture, but that it be conformable to the object in view. There is, consequently, one kind of beauty for furniture, etc., their utility. In accordance with this idea Mr. Loos abhors all ornament. His furniture—like the really excellent sideboard we

are reproducing—have their charm in the precision of workmanship and in the well utilised material—wood and particularly the metal fittings. The effect is produced by the planes alone, and he avoids all outside decorative ornamentation of furniture. Mr. Loos's ideal is the American culture, a culture of utility; his energy is bestowed upon the production of typical, good, simple furniture, and he hates returning to old styles as well as the use of ornament and the wrong employment of material. According to his views, phantasy has no scope in the production of furniture; the clearly understood purpose of each piece has to furnish the only possibility of construction. The views, expressed in his writings and in his practical work, are in strong contrast with the often playful manner of the Vienna Secessionists,

ART CENTRES

AN ILLUSTRATION
TO
BARBEY
D'AUREVILLY'S
NOVELS BY
FÉLICIEN ROPS



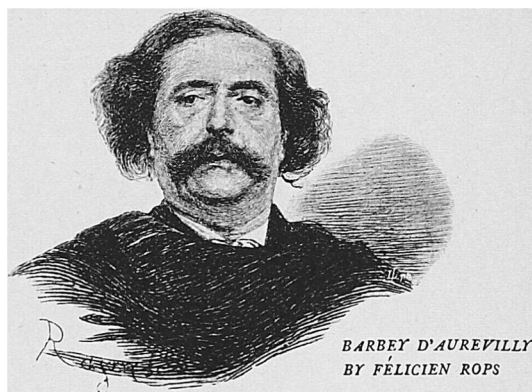
which is mainly based on tricks of design.

A little book on Vienna Art, published by M. Perles, Vienna, can be warmly recommended for the instruction of readers abroad. It contains a series of summary articles by L. Hevesi and B. Zuckerkandl, on the development during the last 50 years of fine arts and art-industry in Austria.

The Wiener Verlag, a new Austrian firm for the propagation of Austrian poetry, is also occu-

pied with the publication of such works of foreign countries, as have up to now only been accessible to few. Last month has brought in a book of two-fold interest. It contains translations of Barbey d'Aurevilly's novels and a large number of well-reproduced etchings by Félicien Rops. It is hardly necessary to speak of the style of this master who, with sadistic pleasure, represented the grotesque emotions of love and the ugliness of many individuals. I only wanted to draw attention to this well got-up book, because its cheapness—it is published at 5s.—will enable a large number of people to get acquainted with decent reproductions of Félicien Rops's rare works.

W. F—D.



BARBEY D'AUREVILLY
BY FÉLICIEN ROPS

BRUSSELS.—The Government has just acquired a pastel by Fernand Khnopff, called *Memories*, and representing some tennis players at dusk. The history of this work is interesting. After a second class medal had been awarded to it at the Paris Universal Exhibition of 1889, it was shown at the Salon des Vingt, at Brussels. The minister of the Fine Arts wanted to buy it at that time, but was prevented by the extreme views and tendencies of the Cercle des Vingt under whose auspices the picture was exhibited. He suggested to the artist that he should exhibit his pastel at some official Salon, in which case it would have been bought immediately. Mr. Khnopff declined to do so. He exhibited the picture at the Grosvenor Gallery in London, and also at Vienna, where he was awarded the gold medal. At last, after ten years, it is now at the Brussels Museum, but the price given for it is just twice the amount originally asked for.

G.M.S.

AN ILLUSTRATION
TO BARBEY
D'AUREVILLY'S
NOVELS BY
FÉLICIEN ROPS



BIRMINGHAM

BIRMINGHAM.—Some little time ago the Birmingham Art Gallery lent several of its treasures to the exhibition of antique steel and iron work, held by the Burlington Fine Arts Club, in London, and the city has received a handsome *quid pro quo*, a large and interesting portion of the exhibition now on view in our gallery.

An urgent notice in the entrance hall of the School of Art, very wisely calls the attention of the students to this choice little collection of 'chiselled, chased, and embossed metal-work.'

Among other things of historic interest, are shown two dainty keys of Windsor Castle, made for William and Mary, and a very beautiful lock and key said to have belonged to the door of the Star Chamber.

It would be difficult to over-rate the instructive value of this fifteenth and sixteenth century European workmanship, the finely wrought swords, helmets, purse mounts, locks and keys. All have special interest for our 'designing' and metal-working students.

Another attraction at the Art Gallery just now, is a wonderful series of water-colour drawings by Luigi Bazzani, the famous Italian artist. These pictures were specially lent by the Victoria and Albert Museum, and represent the results of the latest excavations in Pompeii. The exquisitely drawn friezes and mosaic fountains from the house of Vettius, and the Casa Nozze d'Argento, will repay the most minute study. There is a surprising wealth of detail and ornament reproduced on a very small scale, yet the general effect is broad, and the colour charming.

Two recent gifts have permanently enriched our collection. *A Greek Acolyte*, by Simeon Solomon, has been presented by the Misses Bunce, in memory of their father, the late Mr. John Thackray Bunce, who was for many years chairman of the School of Art and Museum, and Art Gallery committees. The picture is a rarely good example of a very rare artist; a happier selection could scarcely have been made. Exception might perhaps be taken to the somewhat effeminate face of the acolyte, and the ugly mode of the hair, but these are trivial details which do not count for much in considering the general treatment. The composition is excellent, the colouring very harmonious, and the

rendering of the white and gold draperies defies criticism.

The second gift is one of a long series of drawings which Mr. T. M. Rooke, A.R.W.S., is making of the French cathedrals. The whole series is being presented to the Art Gallery by the 'Society for the Preservation of Pictorial Records of Ancient Works of Art and Architecture;' the latest addition is a very large water-colour, faithfully representing the West front of Bourges Cathedral.

Messrs. Henry Graves and Co., once more have an exhibition of much local interest; they are showing fifty-two paintings by F. W. Sturge. The artist is well-known here and originally came from Birmingham. The collection is called 'On the Western Coast,' and as may be inferred the subjects are almost all sea-pieces. Mr. Sturge shares the general fate of marine-painters, inasmuch as his work is as unequal as his subjects. Some of these paintings are of quite exceptional merit, notably a large one called *Tintagel Cove, Winter*. This fine work catches the grey mood of the sea admirably; others, with more varied colour effects, are not quite so happy. But even in the occasional unsuccessful effects there is always a striving after truth which, combined with a vigorous style, goes far to make Mr. Sturge a convincing painter of the ever changing sea.

NOTTINGHAM.—The Exhibition of Works by Local Artists, the purpose of which is to encourage and raise the general standard of art in Nottingham and neighbourhood, has just entered upon its twenty-second year. Numerically the collection is larger than last year, and the inclusion of a goodly number of works, which not only show considerable promise, but display masterly technique and charm of colour, gives the Exhibition its cachet.

The works of Miss Laura Johnson at once impress by their dignity and subdued richness of colouring. Her groups of fisher folks are happily and dramatically portrayed; every face is full of character and tells its story well. No less masterly is her rendering of the sea in its varying moods, and her grasp of atmospheric

NOTTINGHAM

effect is indeed praiseworthy. From the brush of Mr. Arthur Spooner is a very ambitious work, entitled *The Bolt Forger*. This canvas displays technical ability of a high order, while the general tone and the rich glow of the firelight are skilfully carried out. *Haddon Hall* is the subject of Mr. A. Lowe's principal contribution, and his particular method of interpreting Nature, shows an individuality and power which marks it out as one of the most interesting examples in the collection. Mr. A. W. Redgate, who always receives favourable recognition at the hands of the selecting committee of the Royal Academy, sends no fewer than seven pictures full of freedom and quality. *On the Scaurs* is Mr. Harold Knight's only oil-painting, but it is carried out with his usual power of conception and execution. *Sunshine and Shadow*, by Mr. Tom Browne, R.B.A., is an admirable little work, glowing and rich in colour. Mr. John Bowman's pictures this year are very charming in their simplicity of composition and suggestiveness, and the portraits by Mr. Denholm Davis cannot fail to attract attention by their many excellent qualities. Painted with infinite tenderness is the work of Mr. H. R. Steer, R.I., entitled *A Bit of Scandal—Vauxhall Garden*. Other representative works by the following also deserve special notice: Mr. J. L. Bilbie, Mr. Carl Brenni, Mr. Harold Brown, Mr. W. B. Gash, Miss L. H. Kate Johnson, Mr. A. Knight, Mr. C. Knight, Miss Lucy A. Leavers, Mr. L. Lloyd, Mr. C. T. S. Moore, Mr. F. Merriman, etc., etc.

In the water-colour section the quality of work shows an advance. Perhaps the paintings by Mr. C. W. Adderton will prove of greatest interest. They possess distinct refinement, and are painted with that unhesitating touch which bespeaks the master. A charm also lies in their absolute fidelity to Nature's eternal truths. *Thistledom*, by Mr. E. Renard, A.R.C.A., is painted with knowledge and effect, and it is a subject that has rarely been handled with happier skill. Another clever contribution by this artist, entitled *Scissors to Grind*, occupies a prominent position. Mr. Tom Browne's *Jealousy*, *The Spanish Beggar*, and *The Showman*, are animated, brilliant and full of humour, and as sound and good in artistic quality. Mr. Browne knows humanity and touches it with a genuine wit.

Pictures contributed by Mr. Samuel Bourne, Mr. S. W. Oscroft, and Mr. J. L. Carpenter, are distinguished by delicate gradations of tone and quality of treatment. Mr. P. Bedford, Miss J. R. A. Pitman, Mr. George Parr, Mr. S. Parr, Mr. Vernon Howard, Mr. Stacey Blake, Mrs. W. R. Hamilton, etc., etc., send important and praiseworthy examples of local art.

Mr. T. W. Hammond's charcoal drawings are exceedingly fine, and prove the justification of the authorities in hanging three examples in this year's Royal Academy. That the craftsman of to-day can produce works which hold a high position, is shown by the clever exhibits of Mr. Edgar Simpson, which consist principally of art jewellery, excellent in design, also a steel panel in repoussé, bell pushers, candlestick, casket, etc. The bronze statuette by Mr. Oliver Shepherd, entitled *The Genius of Celtic Art*, is an exquisite creation, and impresses by its beauty of pose and power of execution; other figures in plaster by Mr. Shepherd are equally meritorious.

C. BERNARD STEVENSON.

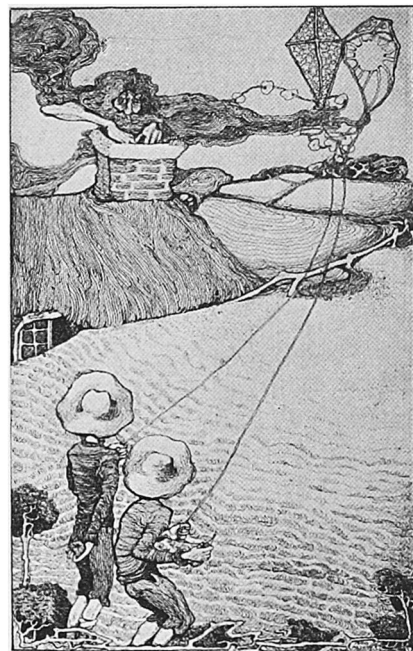
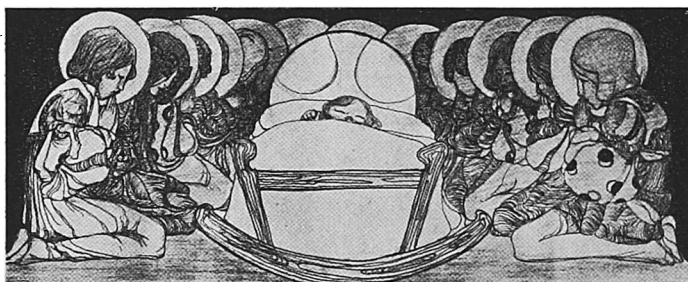


ILLUSTRATION OF A FAIRY-TALE
BY MISS OLIVE ALLEN

LIVERPOOL



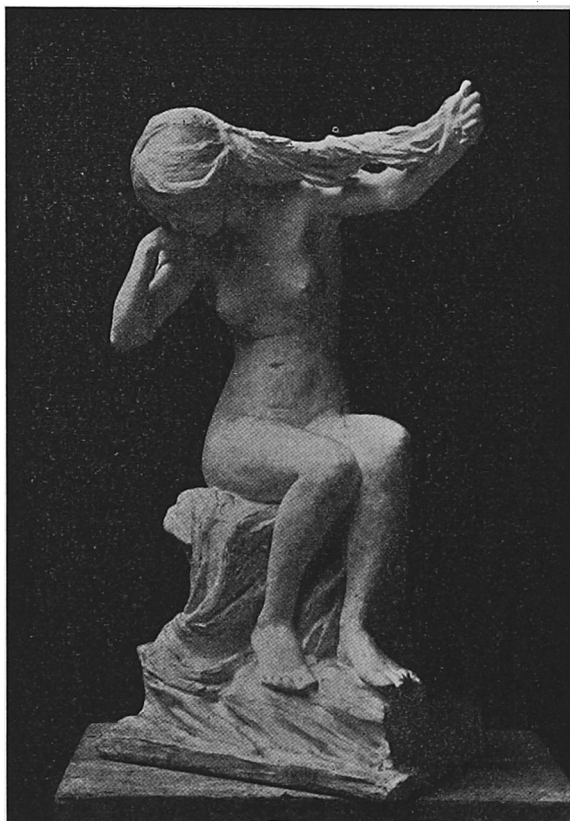
BOOK ILLUSTRATION
BY G. A. WILLIAMS
LIVERPOOL

LIVERPOOL.—The recent exhibition of work done by the students of the City of Liverpool School of Architecture and Applied Art held in the Walker Art Gallery was a very interesting and attractive show. The variety of applied art subjects taught in the schools, and the originality of a great deal of the work shown were particularly noticeable. Some of the most capable things were to be seen in the modelling section, where among a good deal of badly executed design were several life studies of a very competent order. Miss C. Jackson's graceful seated female figure, and two firmly rendered studies of a nude boy, one by Mr. J. H. Morcom and the other by Miss G. A. Williams, were good in style and proved a properly studious earnestness. The low relief modelling was not so good: some of it in attempting "feeling" only succeeded in vagueness. Of the designs some coloured plaster reliefs by Mr. A. R. Martin were taking pieces of work. Miss Williams's modelled design of a drinking trough was quite excellent. It was graceful in proportion; its lines and surfaces cunningly and subtly contrasted, and its designs so original and beautiful that it is a matter for regret with me that the only available photograph did it no manner of justice, and I therefore could not send it.

The illustrations in black-and-white included some decorative work by Miss Olive Allen, Miss C. Angus and Miss G. A. Williams, conspicuous for freshness of idea and charm of manner. Among the crafts taught in the schools two which produced notable results were hammered metal and leaded glass. The former was represented by a large number of examples of brass and copper repoussé well designed and executed, in many cases with exceptional skill. Throughout this section everything shown was sound and

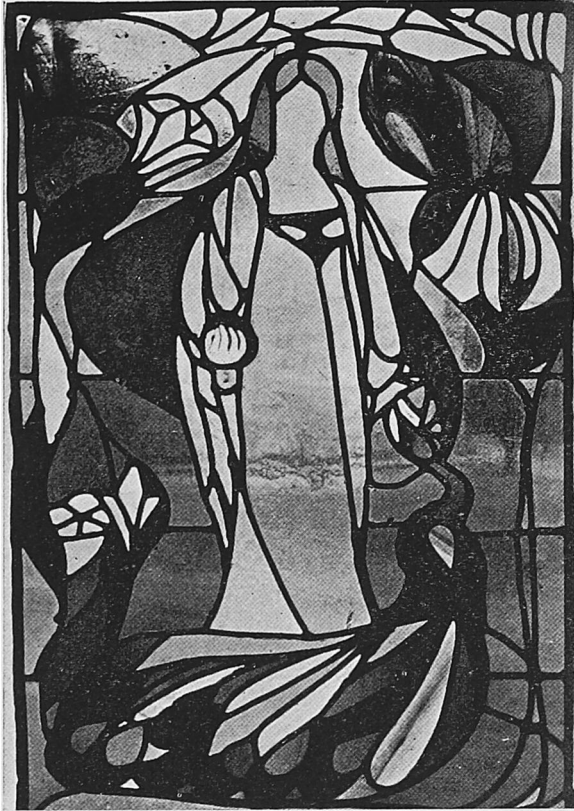
workmanly in style. The glass, as illustrated by a photograph from a typical example by Miss C. Meyer, showed a noteworthy departure from conventionality, the leads being frankly acknowledged and their lines made to express rather than cut up the masses in the design.

Furniture, needlework, wrought iron, and surface decoration comprised the remainder of the applied arts, while to the fine arts of painting and architecture special sections were allotted. The



LIFE STUDY BY MISS C. JACKSON
LIVERPOOL

DRESS



STAINED GLASS PANEL
BY MISS C. MEYER, LIVERPOOL

latter, being the principal branch of the school's work, was illustrated by a very numerous collection of important works consisting of studies and original designs.

A body of Liverpool artists have founded a War Fund Art Union similar to that held in London in the spring, and the later one at Glasgow. The pictures given (to the number of 200) were publicly exhibited during the first week in July. It is hoped that the subscriptions at one guinea per ticket will realise a goodly sum. The net proceeds will be handed over to the Liverpool Town Hall War Fund.

R.R.C.

DRESS

IT has been said that La Signora Duse is the worst-dressed woman on the stage. This simply means that she is the woman who least lends herself as a tailor's block; for the artistic point of view shews her

perfectly dressed in all she played this year. Her dresses are part of herself. "I am I," says Magda; Duse is Duse, and Duse's dresses are Duse's dresses, and nobody else's; not even Sylvia's, Paula's, or Magda's, for Duse no more makes up in silk, satin, or diamonds than she does in paint and powder. This being so, how shall we describe her dresses? Are they fashionable? Probably not; fashions are not for such as she, either to make or to follow. On the other hand, it is no peculiarity of dress that raises her so immeasurably above the commonplace: eccentricity of clothing, however artistic in intention, never gives much help in that direction on the stage or off. Duse simply wears very much what is being worn by other gentlewomen. For the rest, one can only note that she never wears anything in the nature of a deformity; that she never shocks one by illogical construction; that she has a feeling for drapery which is stronger than her respect for fashion; that she has a prejudice for white, cream, and black; and, lastly, that her clothing hampers her so little that one can see the play of her muscle as one is not accustomed to see it in other women. One needs but to recall how one magnificent pose succeeds another; how each gesture is more exquisite and expressive than the last—to recall but a portion of her strength and beauty, to realise that truly her splendour is not the splendour of fine raiment.

The educational value of the theatre is forcibly demonstrated in the Greek play occasionally acted by the boys of Bradfield College. This value is not to be measured by any knowledge of Greek, or any careful training of the actors; it is as great to the audience as to them. The influence that may be hoped for from the theatre lies in its tendency to counteract the commercialism of modern education; nowadays there is so much cramming, so much specialising for commercial purposes, in fact, so much learning that we do not get educated. The theatre should be the strongest foe of these methods, inasmuch as it should appeal simply to the imagination, and that it should cultivate all those faculties in which imagination is necessary—the literary, the pictorial, the histrionic. But we must have the theatre without the smell of the footlights. Modern theatrical productions